

MOZART REQUIEM

HAYDN THERESIENMESSE



Wells Cathedral Oratorio Society ♦ The English Chamber Orchestra
Jeremy Cole **conductor**

Saturday 2 April at 7.00pm

Elizabeth Atherton **soprano** Helen Charlston **alto** James Oxley **tenor** Grant Doyle **bass**

CONCERT PROGRAMME

PROGRAMME

Requiem in D minor (K626)

W A Mozart (1756-1791)
[completed by F X Süssmayr]

Introitus: Requiem aeternum

Kyrie

Sequentia

- I Dies irae
- II Tuba mirum
- III Rex tremendae
- IV Recordare
- V Confutatis
- VI Lacrymosa

Offertorium

- I Domine Jesu
- II Hostias

Sanctus

Benedictus

Agnus Dei

Communio: Lux aeterna

— INTERVAL —

Theresienmesse (H. XXII/12)

F J Haydn (1732-1809)

Kyrie

Gloria

Sanctus

Benedictus

Agnus Dei

Requiem in D minor (K626)

W A Mozart (1756-1791)
completed by F X Süssmayr



The mysterious circumstances surrounding the composition of Mozart's Requiem are well documented and, in many ways, resemble a Dickensian melodrama. The stranger who came visiting unannounced requesting that Mozart write a requiem for his patron, on the death of his wife; Mozart on his deathbed struggling to finish the work, with the help of his pupil Süssmayr, before death overtook him and he left it unfinished.

There is no doubt that this story contributes to the fact that the Requiem is one of the most famous musical compositions ever written. Over the centuries, and particularly the last few decades of the twentieth century, there have been several attempts by music scholars to produce what they felt to be what Mozart had in mind. However, it is Süssmayr's 'traditional' version that is the most performed, making this Requiem one of the greatest creations of western music. And although we will never be sure what Mozart himself intended it is his genius that comes shining through.

Introitus: Requiem aeternum

Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion
Et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
Ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Introitus: Requiem

Eternal rest grant them, O Lord;
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Sion;
and a vow shall be paid to Thee in Jerusalem.
Hear my prayer;
all flesh shall come to Thee.
Eternal rest grant them, O Lord;
and let perpetual light shine upon them.

Kyrie

Lord have mercy.
Christ have mercy.
Lord have mercy.

Sequentia

I Dies irae

Dies irae, dies illa,
Solvat saeculum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus.

II Tuba mirum

Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.
Mors stupebit, et natura,
Cum resurget creatura,
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus iudicetur.
Iudex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

III Rex tremendae

Rex tremendae majestatis
Qui salvandos salvas gratis,
Salva me, fons pietatis.

IV Recordare

Recordare, Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.
Quaerens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus.
Juste iudex ultionis,
Donum fac remissionis
Ante diem rationis.

Sequentia

I Dies irae

Day of wrath, that day
will dissolve the world in ashes,
as David and the Sibyl prophesied.
How great a terror there will be
when the Judge shall come
to try all things truly!

II Tuba mirum

The trumpet, spreading wondrous sound
through the tombs of every land,
will gather all before the throne.
Death and nature shall be astonished
when creation rises again
to answer to the Judge.
A book shall be brought forth containing
everything for which
the world shall be judged.
And so, when the Judge sits, whatever
is hidden shall be revealed, nothing shall
remain unavenged.
What shall I, wretch, say?
Whom shall I ask to plead for me, when
even the righteous aren't safe?

III Rex tremendae

O King of dreadful majesty,
who freely saved the redeemed, save me,
O fountain of goodness.

IV Recordare

Recall, merciful Jesus,
That I was the reason for Thy journey:
do not destroy me on that day.
Seeking me, Thou didst sit down weary,
didst suffer the Cross to redeem me;
let not such great pains have been in vain.
Just judge of vengeance,
give me the gift of redemption
before the day of reckoning.

Ingemisco tanquam reus:
Culpa rubet vultus meus:
Supplicanti parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae:
Sed tu bonus fac benigne,
Ne perenni cremer igne.

V Confutatis maledictis

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

VI Lacrimosa

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus,
Pie Jesu Domine.
Dona eis requiem. Amen.

Offertorium

I Domine Jesu

Domine Jesu Christe, Rex gloriae,
Libera animas omnium fidelium
Defunctorum de poenis inferni,
et de profundo lacu:
Libera eas de ore leonis,
Ne absorbeat eas tartarus,
Ne cadant in obscurum:
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
Quam olim Abrahae promisisti,
et semini ejus.

II Hostias

Hostias et preces tibi, Domine,

I groan as one accused,
and my face blushes with guilt;
spare a supplicant, O God.
Thou who didst absolve Mary Magdalene
and heard the prayer of the thief,
hast given hope to me also.
My prayers are not worthy,
but, in Thy goodness, show mercy,
lest I burn in everlasting fire.

V Confutatis maledictis

When the damned are confounded
and consigned to fierce flames,
call me with the blessed.
Kneeling, a suppliant, I pray;
my heart contrite as ashes:
take Thou my ending into Thy care.

VI Lacrimosa

That day is one of weeping
when from the ashes will rise
the guilty man, to be judged.
Spare this one, O God,
merciful Lord Jesus.
Grant them rest. Amen.

Offertorium

I Domine Jesu

O Lord Jesus Christ, King of Glory,
deliver the souls of the faithful departed
from the pains of hell
and from the deep pit:
deliver them from the mouth of the lion,
that hell may not swallow them up,
And let the holy
standard-bearer Michael
bring them into the holy light:
which Thou didst promise of old to
Abraham and his seed.

II Hostias

We offer unto Thee, O Lord,

laudis offerimus:

Tu suscipe pro animabus illis,

Quarum hodie memoriam facimus.

Fac eas, Domine, de morte transire ad vitam. Quam olim Abrahae promisisti, et semini ejus.

Sanctus

Sanctus, sanctus, sanctus,

Dominus Deus Sabaoth.

Pleni sunt coeli et terra

gloria tua: Hosanna in excelsis.

Benedictus

Benedictus qui veni

in nomine Domini:

Hosanna in excelsis.

Agnus Dei

Agnus Dei

qui tollis peccata mundi,

Dona eis requiem sempiternam.

Lux Aeterna (Communio)

Lux aeterna luceat eis, Domine,

Cum sanctis tuis in aeternum,

Quia pius es.

Requiem aeternam dona eis, Domine,

Et lux perpetua luceat eis.

Cum sanctis tuis in aeternum,

Quia pius es.

sacrifices and prayers of praise:

Receive them on behalf of those souls whom we commemorate this day.

Grant them, O Lord, to pass from death to life, which Thou didst promise of old to Abraham and his seed.

Sanctus

Holy, holy, holy,

Lord God of Sabbath.

Heaven and earth are full of Thy glory.

Hosanna in the highest.

Benedictus

Blessed is he that cometh

in the name of the Lord.

Hosanna in the highest.

Agnus Dei

Lamb of God,

who takest away the sins of the world,

grant them eternal rest.

Lux Aeterna (Communio)

Let everlasting light shine upon them,

O Lord, with Thy saints for ever,

for Thou art merciful.

Eternal rest grant unto them, O Lord, and

let light perpetual shine upon them.

With Thy saints for ever,

for Thou art merciful.

Theresienmesse (H. XXII/12)

F J Haydn (1732-1809)

Haydn composed the Maria Theresienne Mass in 1799, between *The Creation* and *The Seasons* and it was first performed at Eisenstadt in September 1799.

It is the fourth of six Masses that Haydn composed toward the end of his career and, like the other five, it was written to commemorate the birthday of Princess Marie Hermenegild of Esterhazy. How it



became known as the Maria Theresienne Mass is unclear but it was well known that Empress Marie Theresa was a collector of Haydn's music and she soon added it to her collection.

This work is extraordinary beautiful, with fugues, arias, florid bel canto lines and dramatic contrasts. The absence of a regularly constituted orchestra at Esterhazy

encouraged Haydn to score each of his Masses in a different way. In the Mass in B-flat major he added to the basic sonority of strings and organ continuum, the warm sounds of clarinets and bassoons, and the brightness of timpani and trumpets. The Latin text is the standard Mass but with a few curious omissions, perhaps due to his habit of setting Mass texts from memory. But as Mozart said, "Haydn alone has the secret of making me smile and touching my innermost soul."

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Kyrie

Lord have mercy.
Christ have mercy.
Lord have mercy.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonæ voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

Gloria

Glory be to God on high.
And on earth peace to men of good will.
We praise Thee. We bless Thee.
We worship Thee. We glorify Thee.

Gratias agimus tibi propter magnam
gloriam tuam.
Domine Deus, Rex cælestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi, suscipe

We give thanks to Thee for Thy
great glory.
O Lord God, heavenly King,
God the Father almighty.
O Lord, the only begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
Thou that takest away the sins of the
world, have mercy upon us.
Thou that takest away the sins of the

deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus,
tu solus Dominus, tu solus Altissimus,
Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

Credo

Credo in unum Deum.
Patrem omnipotentem, factorem cæli
et terræ, visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia sæcula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum consubstantialem
Patri: per quem omnia facta sunt.
Qui propter nos homines et propter
nostram salutem descendit de cœlis.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine: Et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die secundum Scripturas.
Et ascendit in cælum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
judicare vivos et mortuos:
cujus regni non erit finis.
Et in Spiritum Sanctum Dominum
et vivificantem.
Qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur
et conglorificatur.
Qui locutus est per Prophetas.
Et unam sanctam catholicam et
apostolicam Ecclesiam.

world, receive our prayer.
Thou that sittest at the right hand of the
Father, have mercy upon us.

For Thou alone art holy,
Thou alone art the Lord, Thou alone,
Jesus Christ, art most high.
With the Holy Ghost in the glory of God
the Father. Amen.

Credo

I believe in one God.
The Father Almighty, maker of heaven and
earth and of all things visible and invisible.
And in one Lord, Jesus Christ,
the only begotten Son of God, begotten of
his Father before all worlds.
God of God, light of light,
very God of very God, begotten, not made,
being of one substance with the Father: by
whom all things were made.
Who for us men and for our salvation
came down from heaven.

And was incarnate by the Holy Ghost of
the Virgin Mary: and was made man.
And was crucified also for us under Pontius
Pilate, suffered and was buried. And the
third day He rose again according to the
Scriptures. And ascended into heaven, and
sitteth at the right hand of the Father.
And he shall come again with glory to
judge both the living and the dead, whose
kingdom shall have no end.
I believe in the Holy Ghost,
the Lord and giver of life,
who proceedeth from the Father and the
Son, who with the Father and the Son
together is worshiped and glorified. Who
spake by the Prophets.
I believe in one holy catholic
and apostolic Church.

Confiteor unum baptisma
in remissionem peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi sæculi. Amen.

I acknowledge one baptism
or the remission of sins.
And I look for the resurrection of the dead.
And the life of the world to come. Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt cæli et terra gloria tua.
Osanna in excelsis.

Sanctus

Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Benedictus

Blessed is he who cometh in the name of
the Lord. Hosanna in the highest.

Agnus Dei

Agnus Dei qui tollis peccata mundi:
miserere nobis.
Agnus Dei qui tollis peccata mundi:
miserere nobis.
Agnus Dei qui tollis peccata mundi:
Dona nobis pacem.

Agnus Dei

Lamb of God that takest away the sin of
the world, have mercy upon us.
Lamb of God that takest away the sin of
the world, have mercy upon us.
Lamb of God that takest away the sin of
the world: grant us peace.

Wells Cathedral Oratorio Society

Wells Cathedral Oratorio Society (WCOS) was founded in 1896 and is one of the South West's leading choral societies. It performs the great choral works with some of the UK's finest soloists and professional orchestras in the glorious surroundings of 'The Queen of English Cathedrals'.

Numbering around 150 voices, WCOS gives three concerts a year, under the direction of Jeremy Cole, Director of Music at Wells Cathedral.

In past years, the society has performed many of the major oratorios and choral concert works. WCOS hosts an annual Come and Sing day each spring, to which any singers are welcome to learn and perform a work from scratch, in just a few hours. New singers are always welcome to apply to join the choir. Why not join us? Please see our website (www.wcos.org.uk) for more details.

Sopranos

Alison Ballamy
Anna Bernard
Pam Booth
Maureen Boylan
Hilder Breakspear
Kate brown
Denise Bush
Ruth Bush
Barbara Calverly
Felicity Chapman
Katherine Constable

Rosemary Cooke
Susannah Essex
Sue Gould
Sue Hanson
Dorothy Hunter
Caroline Legg
Ruth Lickfold
Della Luetchford
Rosemary Mann
Sarah May
Janice Merritt
Ann Parsons

Maureen Pickford
Pamela Pye
Marion Robinson
Gill Round
Frances Rowe
Maggie St Quintin
Christine Tudor
Lynn Waldron
Jan Weaver
Claire Webster
Lucie Williams

Altos

Jenny Abraham
Christine Barker
Louise Burton
Liz Carey
Polly Corbishley
Penelope Cowman
Olga Crist
Gill Cumming
Gill Deamer
Joan Dovey
Kate Fielder
Wendy gregory
Faith Guest

Elizabeth Hand
Jenny Harrow
Catherine Hay
Jenny Henderson
Lynn Jarman
Janet Johnson
Deborah Jonas
Lynn Jordan
Elaine Kinsella
Sophie Laurie
Jessica Leach
Alex Lemanski
Barbara Riches-Lewer
Jennifer MacKenzie

Phillipa Mains
Della Menday
Liz Metcalf
Muriel Mitcheson
Mary Newman
Margaret Mayfield
Janet Rundle
Celia Smith
Sue Stoughton-Harris
Celia Townend
Sue Wells
Olivia Wilkinson

Tenors

Ian Bynoe
Martin Godfrey
Cris Lambert-Sheila
Peter Lawrence
Nigel Lloyd
John Morton
Bernard North
Chris Ray
Julian Thompson
Robin Walker

Stacey Williams
Basses
Michael Calverley
John Castree
Peter Farrell
Adrian Grey
Michael Harris
Richard Henderson
Andrew Hunt
Tony Iveson
Chris Jenkins

Dennis Johnson
John King
Richard Lander
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Brian Marshall
Roger Parsons
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David Salmon

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The English Chamber Orchestra

Patron: HRH The Prince of Wales

Leader: Stephanie Gonley

The English Chamber Orchestra is the most recorded chamber orchestra in the world, its discography containing 860 recordings of over 1,500 works by more than 400 composers.

The ECO has also performed in more countries than any other orchestra, and played with many of the world's greatest musicians. The illustrious history of the orchestra features many major musical figures. Benjamin Britten was the orchestra's first Patron and a significant musical influence.

The ECO's long relationship with Daniel Barenboim led to an acclaimed complete cycle of Mozart piano concertos as live performances and recordings, followed later by two further recordings of the complete cycle, with Murray Perahia and Mitsuko Uchida.

Recent tours have included the USA, Bermuda, China, Finland, France, Greece, Slovenia and Austria (culminating in a concert at Vienna's Musikverein) as well as concerts across the UK and at London's major concert halls.

The Orchestra has been chosen to record many successful film soundtracks including Dario Marianelli's prizewinning scores for *Atonement* and *Pride and Prejudice*, and several James Bond soundtracks.

The ECO is proud of its outreach programme, *Close Encounters*, which is run by the musicians in the orchestra and takes music into many settings within communities and schools around the UK and abroad.



Jeremy Cole is Director of Music at Wells Cathedral, a position he took up in January 2020, having previously been Acting Organist and Master of the Choristers, and Assistant Organist since 2017. He was organ scholar at Trinity College from 2010-2013, where he studied the organ with Colin Walsh, Stephen Farr, and David Briggs, and conducting with Stephen Layton. He was closely involved in the world-famous choir's routine of services and concerts, and features on several of their recordings on the Hyperion label. Jeremy has held positions at St Paul's Knightsbridge and St Martin-in-the-

Fields in Trafalgar Square, where he was the principal organist, playing for all regular and special services, as well as concerts and special events, in one of London's busiest churches and concert venues. He combined this role with a busy freelance career as an organist, conductor and piano accompanist. While in London he was assistant conductor and accompanist of the Holst Singers, and worked regularly with leading choirs such as Polyphony and the City of London Choir. He is in demand and as a répétiteur for solo singers and instrumentalists and as a continuo player.

In his role at Wells Cathedral, Jeremy is responsible for the Cathedral Choir's busy schedule of nine sung services each week, as well as its broadcasts, concerts and tours. He is also a visiting organ teacher at Wells Cathedral School, and Musical Director of the Wells Cathedral Oratorio Society, through which he works with many of the country's finest orchestras and soloists.



Lyric soprano **Elizabeth Atherton** is one of Britain's most versatile and compelling singers performing a wide range of repertoire in both concert and opera. She read Music at Trinity College, Cambridge before studying at the Royal Scottish Academy of Music and Drama with Patricia MacMahon and is the winner of numerous prestigious awards and prizes including the Maggie Teyte Prize, the Handel Singing Competition, the WNO Sir John Moores Award and WNO Chris Ball Bursary.

Following her debut as Helena *Midsummer Night's Dream* for English Touring Opera, she became an Associate Artist at Welsh National Opera and has sung numerous roles for the company, including Contessa *Le Nozze di Figaro*, Donna Elvira *Don Giovanni*, Pamina *The Magic Flute*, and Micaela *Carmen*. Elizabeth has since become a regular performer at Opera North, where roles have included Governess *Turn of the Screw*, Fiordiligi *Così fan tutte*, Micaela, Donna Elvira and Helena. She created the leading roles

of Eurydice and Medea in the world premières of Sir Harrison Birtwistle's *The Corridor* (Aldeburgh, Holland, Southbank and Bregenz Festivals) and *The Cure* (Aldeburgh Festival, Royal Opera House, Covent Garden and Holland Festival) to considerable critical acclaim.

Equally well known as a concert artist, Elizabeth is a frequent performer at the BBC Proms, where she has sung Vaughan Williams *Serenade to Music* with BBC Symphony Orchestra under Sir Andrew Davis, Verdi *Four Sacred Pieces* with London Symphony Orchestra under Antonio Pappano, Tippett *The Vision of St. Augustine* with BBC National Orchestra of Wales and Sir Richard Hickox.

A committed recitalist, Elizabeth has appeared with Malcolm Martineau at the Aldeburgh Festival, Roger Vignoles in Madrid and with Iain Burnside at Wigmore Hall, Leeds Lieder+ Festival and for the BBC Radio 3 Voices series. She has also given recitals at the Purcell Room, St. David's Hall Cardiff, Kings Place, National Portrait Gallery and Linbury Studio at the Royal Opera House, Covent Garden. She broadcasts frequently on BBC Radio 3, including Mahler and Strauss Lieder with BBC Symphony and Jiri Belohlàvek, and her discography includes Liszt's *Via Crucis* and *Missa Choralis* (Hyperion), *Classic Children's Songs* with Roderick Williams and Iain Burnside (Just Accord), *Saul* with The Sixteen and Harry Christophers (Coro) and Britten's *On this Island* with Malcolm Martineau (Onyx).

Elizabeth has also developed a formidable reputation as a proponent of contemporary music and in recent years has given the world premières of works by composers including Sir Harrison Birtwistle, Mark Bowden, Martin Butler, Francisco Coll, Simon Holt and Edward Rushton. She has recorded on the NMC label, including works by Alison Bauld, Diana Burrell and Nicola Lefanu and has performed frequently with the London Sinfonietta.



Helen Charlston is quickly cementing herself as a key performer in the next generation of British singers. In 2021, she joined Le Jardin des Voix academy with Les Arts Florissants, and the BBC Radio 3 New Generation Artists scheme, and also became winner of the Ferrier Loveday Song Prize in 2021 Kathleen Ferrier Awards.

In 2020, Helen premiered *The Isolation Songbook* with Michael Craddock and Alexander Soares, which is a set of 15 newly commissioned songs and duets written during lockdown as a musical response to the changing world in which we found ourselves.

Recent and upcoming concert highlights include Handel's *Messiah* with BBC NOW and the Royal Liverpool Philharmonic Orchestra, Bach's *Weihnachtatorium* with Casa da Musica, Judas *Maccabaeus* with the RIAS Kammerchor, Mendelssohn's *Lobgesang* with the Royal Northern Sinfonia and Paul McCreesh, Bach's *St Matthew Passion* on a tour in The Netherlands, Mendelssohn's *Elijah* with Orquesta Sinfónica de Galicia, a worldwide tour of Handel's *Messiah* with the Seattle Symphony, the Western Australian Symphony Orchestra and Adelaide Symphony Orchestra, and solo recitals at Wigmore Hall, Leeds Lieder, Cheltenham Festival, York Early Music Festival, London Handel Festival, Händelfestspiele Halle, and Korčula Baroque Festival.



James Oxley studied as a cellist at the Royal College of Music and later gained a scholarship to Oxford where he read music. He subsequently developed his singing, studying privately with Rudolf Piernay. In 1992 he won first prize at both the Mary Garden and the Great Grimsby International competitions and, in 1994, was awarded first prize at the renowned International Vocalisten Concours at 's-Hertogenbosch.

This season, he sings the title role in Handel's *Jephtha* at Teatr Wielki in Poznan and returns to the RTÉ National Symphony Orchestra and also the Three Choirs Festival.

Recent highlights include Bach's *B Minor Mass* with The Bach Choir, Handel's *Messiah* with De Nieuwe Philharmonie Utrecht and also the Krakow Philharmonic, for which he recently sang the title role in *Jephtha*, Trond Kverno's *St Matthew Passion* with the Oslo Cathedral Choir, Bach's *St Matthew Passion* with the Royal Northern Sinfonia and the RTÉ National Symphony Orchestra, Mendelssohn's *St Paul* and *Lobgesang* and Bruckner's *Te Deum* with the Three Choirs Festival, Bach's *St John Passion* with the Bournemouth Symphony Orchestra, and Bach's *Christmas Oratorio* with the Norwegian Wind Ensemble and the Stavanger Symphony Orchestra. Engagements that could sadly not take place in 2020 included Bach's *St John Passion* with Philharmonie Zuidnederland and also with RTÉ NSO.



Born in Adelaide, **Grant Doyle** studied at the Royal College of Music in London and was a member of the Jette Parker Young Artists Programme at the Royal Opera House Covent Garden. For the Royal Opera House he has performed Ping *Turandot*, Harlequin *Ariadne auf Naxos*, Schaunard *La Bohème* and Billy Wayne Smith in *Anna Nicole*.

Other opera credits include Yeletsy *Queen of Spades*, Zurga *Les pêcheurs de perles*, Robert *Iolanta* and Forester *The Cunning Little Vixen* (Opera Holland Park); Don Giovanni, Enric *The Skating Rink* (Garsington Opera); Abraham *Clemency* (Scottish Opera), Robin Oakapple *Ruddigore* (Opera North), Schaunard *La bohème* (Glyndebourne), Marcello *La bohème* at the Royal Albert Hall (Raymond Gubbay), Demetrius *A Midsummers Night's Dream* (Madrid & Berlin), Ned Keene *Peter Grimes* (Gran Canaria), Vater/Andervater *Coraline* (Zurich) and Mike in John Adams' *I Was Looking at the Ceiling* (Rome). For English Touring Opera he has sung the title role in *The Barber of Seville*, Orestes in Gluck's *Iphigénie en Tauride*, Marcello *La bohème*, Hector *King Priam*, Nello in *Pia de' Tolomei*, Tiridate in *Radamisto*, and Macbeth.

For State Opera of South Australia, Grant Doyle has performed Don Giovanni, Count *Le nozze di Figaro*, Zurga *Les pêcheurs de perles*, and Starbuck in Jake Heggie's *Moby Dick* (Adelaide) as well as Orestes in *Iphigénie en Tauride* (Pinchgut Opera Sydney).

As a busy concert soloist, Grant Doyle has performed with the Philharmonia Orchestra, Hallé Orchestra, Ulster Orchestra, Copenhagen Philharmonic Bournemouth Symphony, and Tasmanian Symphony Orchestras as well as The Bach Choir in works including *Carmina Burana*, Fauré *Requiem*, *Judas Maccabeus*, *Glagolitic Mass*, Brahms *German Requiem*, Britten *War Requiem*, *A Child of Our Time*, *Messiah* and Christus in the *St John Passion* and *St Matthew Passion*.

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